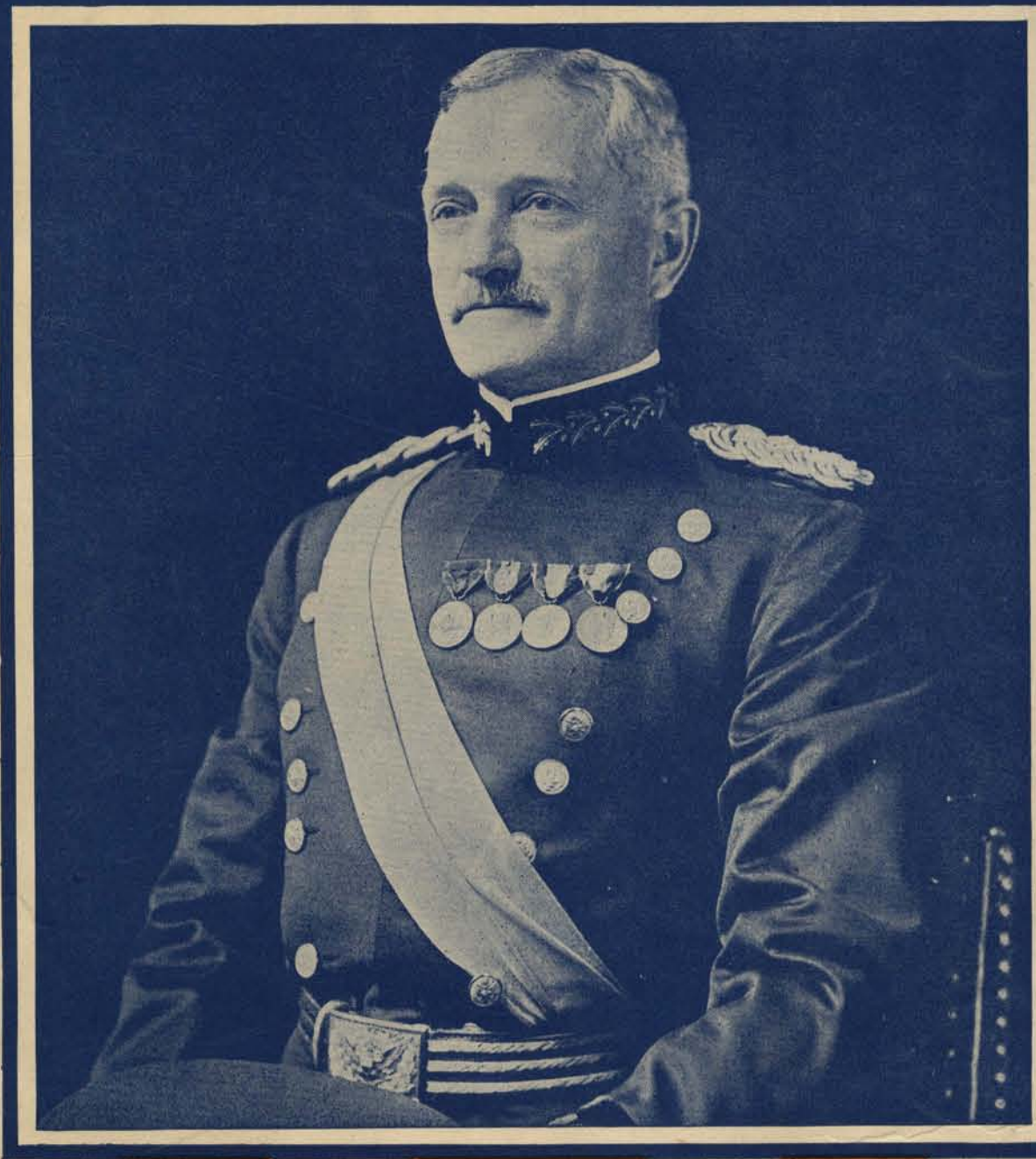


GEN. PERSHING'S GRAND MARCH



BY
HAROLD SPENCER
5

No. 1795—Piano Solo
No. 1821—Violin and Piano

McKinley Music Co.
CHICAGO NEW YORK

Albert & Son, Australasian Agents, Sydney, Australia.

Latest Patriotic Song Successes

THERE'S A LITTLE BLUE STAR IN THE WINDOW AND IT MEANS ALL THE WORLD TO ME.

Lyric by
PAUL B. ARMSTRONG

Music by
F. HENRI KLIKKMANN

REFRAIN *Tenderly*

There are stars in the high heavens shin-ing With a prom-ise of Hope in their light. There are stars in the field of Old Glo-ry, The em-blem of hon-or and right. But no star ev-er shone with more bright-ness, I know, Than the one for my boy over the sea. There's a lit-tle blue star in the win-dow, And it means all the world to me. There are me

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I'LL BE THERE, LADDIE BOY, I'LL BE THERE

Lyric by
JACK FROST

Music by
E. CLINTON KEITHLEY.

CHORUS *Well marked.*

I'll be there when the bu-gle's call-ing, I'll be there in the camp fire's gleam; I'll be there with a smile just to cheer you, Ev-ry day thro'the fray I'll be near you. When your comrades a-round are fall-ing, Then your moth-er will answer your pray'r. And if fight-ing you fall, and the Mas-ter should call, I'll be there, laddie boy, I'll be there. I'll be there.

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OLD GLORY GOES MARCHING ON.

Lyric by
PAUL B. ARMSTRONG.

Music by
F. HENRI KLIKKMANN

CHORUS. *(Well marked.)*

Crim-son Red for Sac-ri-fice, the blood of he-roes shed; Spot-less White for Pur-i-ty, the souls of sol-diers dead. Az-ure Blue for fear-less Truth, the prom-ise of the dawn, The Flag that nev-er knew de-feat, Old Glo-ry goes march-ing on.

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WILL THE ANGELS GUARD MY DADDY OVER THERE?

Lyric by PAUL B. ARMSTRONG.

Music by F. HENRI KLIKKMANN.

CHORUS. *Tenderly.*

"Will the an-gels guard my dad-dy o-ver there? Will they watch him and pro-ect him ev-ry where?" Then she nes-tles down to rest on her lov-ing moth-er's breast. And mur-murs soft and low her eve-ning pray'r. "How I love you, dear old dad-dy, how I miss you! I pray to Heav'n each night that God will bless you. Now I lay me down to sleep, I pray the Lord your soul to keep, An-gels guard my dad-dy o-ver there." "Will the there?"

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CHICAGO
NEW YORK

GENERAL PERSHING'S GRAND MARCH

HAROLD SPENCER

Tempo di Marcia ♩ = 104

The musical score is written for piano and bass. It consists of six systems of music. The first system begins with a *mf* dynamic. The score includes various musical notations such as triplets (marked with a '3' and a slur), fingerings (e.g., 1, 3, 4, 5, 2, 3, 1), and articulation marks like accents and slurs. The piano part features chords and single notes, while the bass part includes triplets and chords. The score is marked with 'Ped.' and '*' symbols, likely indicating pedal use and repeat signs. The key signature has one sharp (F#), and the time signature is common time (C). The score concludes with a *ff* dynamic marking.

First system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and dynamic markings (*f*, *Red.*, ***).

Second system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and dynamic markings (*Red.*, ***).

Third system of musical notation, featuring a treble and bass staff. The treble staff is labeled **TRIO** and includes fingerings (4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 5, 3). The bass staff includes fingerings (5, 4, 2, 1, 5, 3, 2, 1) and dynamic markings (*p-f*, *Red.*, ***).

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and dynamic markings (*Red.*, ***).

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and dynamic markings (*Red.*, ***).

Sixth system of musical notation, featuring a treble and bass staff. The treble staff includes first and second endings (1, 2). The bass staff includes fingerings (1, 2, 3, 4, 5) and dynamic markings (*Red.*, ***, *f*).

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a *mf* (mezzo-forte) dynamic marking. The second system includes a *f* (forte) dynamic marking. The third system includes a *ff* (fortissimo) dynamic marking. The fourth system includes a *f* (forte) dynamic marking. The fifth system includes a *f* (forte) dynamic marking. The sixth system includes a *f* (forte) dynamic marking.

The score features numerous triplets (indicated by a '3' over the notes) and various other musical notations, including slurs, ties, and accidentals. The notation is written in a style characteristic of 19th-century musical manuscripts.

Below the staves, there are several lines of handwritten text, likely indicating fingerings or performance instructions. These lines are marked with asterisks (*) and the word "Red." (likely indicating red ink or a specific color for the markings).

Late Popular Successes

YOU CAN HAVE IT, I DON'T WANT IT

By MAY HILL,
CLARENCE WILLIAMS and
ARMAND J. PIRON

CHORUS

You can have it, I don't want it, I mean your love and your sym-pa - thy;

I mean the heart that you gave to me, Don't you hang around me, but just let me be

You can have it, I don't want it. That's what I say; Now I've

don't you call me hon - ey names, for I re - fuse, 'Cause ev - er since we met I've had the
got an - oth - er sweet - ie now, the kind that's right, I'm pos - i - tive - ly thro' with you, good -

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WHEN I MET YOU

Lyric by PAUL B. ARMSTRONG
a tempo p-f

Music by F. HENRI KICKMANN

"I've seen the Ros - es of Pic - ar - dy, I've seen the Pop - pies of Flanders' Field,
I've seen the Sham - rock of Er - in's Isle, I've seen the Lo - tus that on - ly
E - gypt can yield, I've seen the sun - set in pur - pling skies, I've seen the love - light
in moth - er's eyes, I've seen the wood - land, the brook, the heavens of blue,

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WHEN YOU HOLD ME IN YOUR ARMS

Lyric by
GEORGE BUCHANAN

SOLO or DUET

Music by
F. HENRI KICKMANN

Sweet - heart, when I gaze in - to your eyes, See the love I prize, then

life is par - a - dise; Sweet - heart, when you smile, then life is gay,

Gone are skies of gray, and Na - ture seems to say, "I love you!" Sweet heart,

when you whis - per soft and low That you love me so, then

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OH! LADY! STOP ROLLING YOUR EYES!

Lyric by WILLIAM J. REDFORD
CHORUS

Music by E. CLINTON KEITHLEY

Oh! la - dy! oh! la - dy! Lady, stop roll - ing your eyes! And just re - mem -
ber I'm on - ly a man, So please be care - ful, dear, if you can. And oh! la - dy!
oh! la - dy! please stop sighing those sighs! Your love is like a sea that
keeps me a - float, But re - member I'm a sailor, dear, and not a boat Oh! la - dy! oh!

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